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The modern clay products included bricks, pipes and hollow ware, tiles, and decorative pottery. The Women's Clubs of the State took up very willingly the suggestion that they hold in their own towns exhibits of such pottery as they could gather made in New Jersey before 1876, and allowed the museum to borrow what was needed for its exhibition. A wide interest in the clay products of the State was thus created, and many historical pieces of the pottér's art were located. Through the generosity of one of the important firms of pottery and china makers of New Jersey, the Newark Museum Association has prepared a very complete traveling exhibit of the geology and mineralogy of the materials used in pottery and china making; of the steps in the making of the objects, and in firing and decorating, together with a few choice examples of the results of all these processes. This exhibit will be offered to such museums, schools, libraries and other institutions as may care to show it. In view of the fact that the Newark Museum is not solely devoted to Art, the exhibition was not upheld to an artistic standard, but the manner of display was attractive, and the exhibition of real educational value.

AMERICAN ETCHINGS

The Chicago Society of Etchers held its 1915 Exhibition of American Etchings at the Art Institute during the month of March. It comprised 303 prints. Some of the members, now numbering eighty-nine, live in Italy, England, France, Belgium, Japan and Germany. It is a custom in the Chicago Society to award prizes and to purchase a certain number of the best prints, which are given to the permanent collection of the Art Institute. The prize for the best figure subject was won by D. C. Sturges, of Melrose, Mass.; the De Wolf Prize for the best landscape by John W. Cotton, of Toronto; the prize for the best etching of architecture by Allen Lewis, of Brooklyn. The three prize purchases were "Portail Eglise S. Nicholas-des-champs," by Otto Schneider; "The Patriot's Prayer," by William Auberbach Levy, and "Rio Madonna del Orto," Venice, by Ernest D. Roth.

THE CALIFORNIA ART CLUB

The California Art Club of Los Angeles, of which William Wendt is the President, has formed an association to be called "The Friends of American Art," similar to the Chicago association of the same name. Realizing the absence of public art collections in Southern California, and with a desire to stimulate and foster the growth of art, especially on the Pacific Coast, the Club has formed this association, the object of which is the establishment of a substantial purchasing fund to be expended for works of art by American artists. In this instance individuals are asked to subscribe \$500 each in installments of \$100 a year. Thus it is hoped to secure a permanent collection of American works of art for the Art Museum in Los Angeles. Until the Museum is built, however, the acquired paintings and sculpture will be housed in the Gallery of Fine and Applied Arts in Exposition Park.

NOTES FROM THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

According to reports received from San Francisco the Swedish Section of the Panama-Pacific International Exposition will be found especially notable. While the works of Swedish artists are represented in most of the galleries of Europe, America is not well acquainted with their art, and only twice before have Scandinavian collections been exhibited in the United States—in 1893 at the Chicago World's Fair, and last year by the American-Scandinavian Society of New York. The exhibit of Sweden in the Palace of Fine Arts is well calculated to excite the admiration of those who have not realized Sweden's zeal in this department of the Exposition's activities.

Among the painters represented in the collection are Anders Zorn, who sends nine pictures; Prince Eugen, youngest brother of the King of Sweden; Bruno Liljefors, foremost of Sweden's animal and bird painters; Carl Larsson, the well-known illustrator; Anna Boberg, wife of the architect of Sweden's pavilion at the Exposition; Emil Osterman; Otto Hesselbom; Hugo Carlberg; Anzelm Schultzberg, Swedish commissioner of art, and the